



JOHN Drew, one of the most popular actors on the American stage, will pay his annual visit to the Salt Lake theatre next Thursday, Friday and Saturday, May 20, 21, and 22, in "Jack Straw," the comedy by W. Somerset Maugham, in which he recently closed a four months' engagement at the Empire theatre, New York.

Mr. Maugham is one of the newest of the English playwrights, but his work has already placed him in the front rank of his profession. He enjoys the unusual distinction of having had four of his plays running simultaneously at four of the leading London theatres last season and all successes, too. Only a fortnight ago, still another, "Penelope," was produced there and it too, was a success. Charles Frohman has the American rights for all of these plays, and he has already presented two of them, "Jack Straw" and "Lady Frederick," in which Miss Barrymore is appearing in America and their success here has been the same as it was abroad.

"Jack Straw" is a light comedy with an undercurrent of keen satire that renders it doubly interesting. The character drawing, as in all of Mr. Maugham's plays, is especially clear and the dialogue is always bright and witty without being tiresomely epigrammatic. The situations are extremely amusing and it is quite safe to say that no better or more thoroughly enjoyable evening's entertainment will be presented here this season.

Mr. Drew is suited in the role of the masquerading prince and it has been a long time since he was seen to better advantage. Mr. Frohman has supplied him with a particularly good supporting company this year. Miss Rose Coughlin has the part of Mrs. Parker Jennings, a sort of up-to-date Mrs. Malaprop; and others in the cast are Miss Adelaide Prince, Miss Grace Henderson, Miss Helen Freeman, Edgar L. Davenport, Frank Goldsmith, Mario Majeroni, E. Soldene Powell and Edwin Nieldner.

There is a marked interest in the forthcoming appearance of Ethel Barrymore at the Salt Lake theatre, May 27, 28, and 29, when she will be seen in her latest success, "Lady Frederick," in which she has recently completed a notably successful engagement at the Hudson theatre in New York. Miss Barrymore is always a welcome visitor here. In "Lady Frederick," she is seen as an attractive Irish widow hopelessly in debt, living in most extravagant style at Monte Carlo and with an army of suitors for her hand. The part offers unusual range and freshness of methods and affords Miss Barrymore a unique character study. The supporting cast includes Bruce McRae, Norman Tharp, Charles Hammond, Arthur Elliott, Orlando Daly, Jessie Millward, Vera Stowe, Anita Rothe and others.

The Knights of Columbus All Star Minstrels report everything in readiness for their performance at the Salt Lake theatre Monday night. There is a promise of something different along the lines of minstrelsy than that heretofore offered by amateur companies. The production which is under the direction of James F. King consists of the usual olio followed by 11 vaudeville features. The girls taking part are presided over by Miss Nora Gleason. Among those whose names appear on the program are: John R. Francis, C. O. Davis, C. A. Locke, J. R. Canning, Otto Niedewieser, E. J. O'Keefe, Wm. Parr, F. J. Carten, Joseph Sauer, Norman Vote, Augustus, D. J. Laramie, James I. King, E. A. Gaensslen, William Hackett, T. E. Chantron, A. J. Brunau, T. L. Monahan, R. I. Treasurer, Edw. Meyer, Oswald Veltz, J. J. Burke, C. A. Knowlton, Ruth Killen, Violet Daniels, Evelyn Johnson, Theresa Buller, Elizabeth Buller, Venus Romney, Mary Rafeck, Glenna Reed, Katherine Owens, Genevieve O'Connor, Josephine Veltz, Ellen Bogann, Francis Glessett, Anna Buller, Gladys Hegney, Adelaide Conkwright, Florence Locke, Marguerite Taylor and others.

Marshall P. Wilder, the American humorist and author, will be the headliner at the Orpheum next week in a bill that carries all the earmarks of being a distinctly entertaining offering. Few, if any people in America, even in all civilized countries, have

JOHN DREW AND ROSE COUGHLIN.

not heard of Marshall P. Wilder, "Prince of Entertainers" and "Entertainer of Princes." The world is his field and he has covered it, leaving laughter and humor behind. As a raconteur, wit, humorist and writer he is well known. His present vaudeville tour is limited to seven weeks, after which time he sails for England. He is the author of the famous book, "People I Have Smiled With," and also his later one, "Smiling Round the World." Tom Nawn, famed for his portrayal of Irish characters, minus the accepted appurtenances of the stage Irish comedian, is another strong turn. He presents a sketch that is something different. The Eight Melanias, a double quartet of excellent Italian vocalists, are due to render some grand opera selections and afford a musical treat. The only aerial act of the kind is the sensational offering of the Four Casting Dunbars, daring athletes whose name is a household word in the best vaudeville houses. Nell Lockwood and Mabel Bryson are down for some good character songs and whistling numbers. Charles Matthews and Doris Reece will introduce a novel jumping act. Matthews is known as the champion jumper of the world, a title he has held for years against all comers in open competition. B. D. Coe, minstrel comedian, assisted by Lillian Boyd, character comedienne, present a sketch entitled "The Musician and the Maid." A feature of the act is the makeup of both, which is so cleverly done that they are often referred to as "those colored folks." The kinodrome and the orchestra are in addition down for some strong numbers.

"The Mills of the Gods," by George Broadhurst, author of "The Man of the Hour," comes to the Colonial theatre week beginning May 16. Monroe Salisbury, a well known leading man, and also a member of a prominent Salt Lake family, heads the caste that is said to be fitted to the parts assigned. The play is a drama, and while not political, is very similar to Mr. Broadhurst's other success, "The Man of the Hour," and has been classed by a great many of the critics of leading dailies throughout the country as being stronger. The intense situations throughout the piece are relieved by the comedy lines which are interspersed at different periods, and the laughs created are numerous during the evening. The drama is in four acts. An expensive and artistic production is carried complete in every detail. The third act, the drawing room of a highly cultivated and wealthy American.

Willard Mack and Mary Hall at the head of the Willard Mack Stock company will give the Salt Lake public during the next few weeks some plays

designed to stir the blood, all powerful, and all well adapted to the abilities of the stars and to the rest of the company. The first of these, "The Transgressors," will be given all the coming week at the Bungalow, after which the company will go over to the Colonial for a scenic production of a new play by Franklin Fyles, "At the Rainbow's End," which is expected to become one of the next season's successes when given its first New York production in the fall. "The Transgressors" is a drama dealing with phases of society and Bohemian life from a point of view not often exploited, while the society folk are the home wreckers, reversing the usual state of affairs. The hero is a hard working actor and author whose wife and child are taken from him as the result of society's attitude toward the stage. There are a number of good characters and the scenes of Bohemian life and of peculiar interest. Mary Hall and Mr. Stuart have both parts in which they will appear to even greater advantage than in "By Right of Sword." There is plenty of humor interwoven in the action on the play which changes quickly from the darker to light scenes. The old favorites in the supporting company are well cast.

"The Hearts of Blue Ridge" is the offering at the Grand next week. The scenes of the play are laid in Tennessee and the plot hinges on the feud between the Reynolds and the Carters. At the opening of the play the heads of the families are sworn enemies, each awaiting an opportunity to kill the other, and each teaching his children that it is their duty to kill any member of the other family that may get a chance to slay. The son of one and the daughter of the other fall in love. The story is full of thrilling situations and carries comedy scenes to relieve the serious and happy climax coming when the two men meet across the cradle of their grandchild. The Grand management promises a good company and scenic effects. The piece will go all week with the usual matinees.

THEATER GOSSIP

Louis James will make a big production of "The School for Scandal" next season. Mr. James playing Sir Peter Teazle and Aphie James Lady Teazle.

It is stated on good authority that Oscar Hammerstein has purchased a site in Brooklyn upon which he will commence building an opera house on his return from Europe, June 1.

The Newsboys' Home is \$1,800 richer because of the annual benefit performance given by Cohen and Harris at the Academy of Music on April 25. George M. Cohen and other prominent actors made up the bill.

Augusta Gliese, who is now in vaudeville, has been offered a prominent part with Miss Annie Russell in her new play, "Husband," which is to be produced early next season.

After a short farewell tour of the principal American cities in a repertory of his successes, William Gillette will retire from the stage and will be associated with Charles Frohman in the management of a New York theatre. Mr. Gillette is now at Rayon, N. C., and will sail for Europe on May 8.

The proceeds of the benefit tendered to Clara Morris on April 16, were utilized to pay the long overdue interest on the mortgage of the property. It is Miss Morris' intention to dispose of her equity in this property and buy a smaller place.

The Lisecian, which sailed on April 28, carried a notable cargo of theatrical people. Among them were Billie Burke, Fannie Ward, Charles Cartwright, John Dean, Margaret Fuller, Percy G. Williams and Mrs. Williams, Sam Bernard and Mrs. Bernard, Charles Vance, Maude Odell, Julius Zanzig and Mrs. Zanzig.

Announcement was made late last week from the office of the Sherris that the attractions of Liebler & Company next season would be booked in the houses under the control of the former firm. There are 26 such attractions, including: John Allen, William T. Hodge, Wilton Lackaye, Dustin Farnum, Walker Whitesides, William Farnum, Ezra Kendall, Madge Carr Cook, H. B. Warner and Chrystal Horno. Next season, it is announced, Liebler & Company will produce at least 12 new plays by well-known authors.—Mirror.

On Monday morning Miss Maude Adams assembled for preliminary rehearsal on the stage of the Empire theatre, the principal actors and actresses who are to support her in the single performance of "Joan of Arc" that she will give in the Stadium of Harvard university on the evening of June 22.

There will be over 1,300 persons, including supernumeraries in the company. The performance is for the benefit of the German museum and under the patronage of the German department of the university. The "dowry" of the Stadium, which contains 16 sections, can accommodate about 10,000 persons. A special scenic setting will be used and is now in course of preparation by Ernest Gros.

After a continuous tour of three years lacking a few days, the Dixie Minstrels will close at Norfolk, Va., this week. This company has made a record equalled by no other in the world; its premiere performance was given at the Manhattan Beach theatre, Manhattan Beach, Coney Island, on Decoration day, 1906. The success made by the Dixie Minstrels there was followed by an equally successful engagement atop the New York theatre roof garden. The road tour of the minstrel began at Washington, D. C., on July 27, 1906, and from that day until the present time the Dixies have traveled and performed, continuously appearing in every city of importance between the Atlantic and Pacific coasts, the Hudson bay and the Gulf of Mexico.

Stock companies this summer will be more plentiful than ever before. Towns that have never tried to support summer stocks will be given opportunities this year, and cities used to one or two hot weather organizations

will be called upon to patronize a large number. As an indication of the increase in this direction, the American Play company that places many stock plays, had this spring more than 10 times as many responses to circular letters to managers than were received last season. The recently organized stock managers' association is yet too young to have its influence strongly felt, though it is likely to bring about a more homogeneous condition in the stock business. Summer companies are opening a little earlier than usual this year, especially in the east, where the regular theatrical season is closing sooner than formerly.—Mirror.

Rose Stahl, whose great success in "The Chorus Lady" is a matter of stage history in America, has received at the hands of the London public what the American first-nighter in the New York Herald describes as "the greatest welcome ever extended to any American actress." As a proof of her unique triumph, her manager, Henry B. Harris, has cabled the author, James Forbes, that people were turned away from the Vaudeville theatre on the second night of her appearance and that she played to the largest second night's business in the history of the Vaudeville theatre, a remarkable fact when it is taken into consideration that the Vaudeville has been the home of Charles Hawtrey and other London favorites. The London dramatic reviewers have universally alluded to Miss Stahl's histrionic ability as "genius."

MAXINE ELLIOT "BOOOED" IN LONDON

London Dramatic Letter

(Special Correspondence.)
LONDON, May 5.—Although productions have followed in rapid succession during the past week, there is but little to record in the way of success. The most pronounced failure has been made at the Lyric theatre, where Maxine Elliott and Lewis Waller appeared in Constance Fletcher's new play, "The Conquest." The ultimate fate of the piece is in curious contrast with its history. Waller has had it in his possession for quite a considerable period because of the difficulty of finding the right actress to play the leading part. Eighteen months ago he came to an agreement with Maxine Elliott on the point, but owing to her existing engagements the earliest date she could name was the Easter of this year. Everybody concerned appeared to have the greatest faith in the piece and even when the curtain fell upon the dress rehearsal, their confidence was in no wise shaken.

A rude awakening awaited author, manager and company on the night of the first performance. Early in the evening the audience began to grow restive, and when the end came its verdict was given in no uncertain terms. Personally, I do not believe that the play ever possessed the elements of success, but I am bound to add that its chances were in no way improved by the acting. "The Conquest" was, consequently, withdrawn after a run of six nights, and "The Three Musketeers" again resumed its place in the bill last Saturday.

RIOTOUS DEVILRY.
Waller, of course, is too old a hand at the game not to accept defeat with, at least, an outward show of equanimity, but I fear Maxine Elliott feels the position rather acutely. "Can you imagine," she said to me yesterday, "what it is to find yourself face to face with a Saturday night football audience in a mood of riotous devilry? I have been through an old Roman gladiatorial contest and 'thumbs down' meant death to us. Never in the course of all my life have I been the victim of such nervousness, the effect upon me being so paralyzing. I don't attempt to conceal the fact that I am deeply grieved and hurt; the complete failure of a play upon which one has built his highest hopes is a bitter thing of which one can face without flinching. Shall I carry out my original intention of opening with it at my own theatre in New York next January? I really can't say. For the moment I am so upset that I am scarcely able to think much less to come to a definite decision so important a point. Despite everything, I still believe in the play, however. I have had some disappointments in my career, but rarely so of so painful a kind as this."

FEATHER IN ENGLAND'S CAP.
The engagement of Louis Calvert to act as "producer" of classical plays at the New Theatre in New York is as the theatre has a feather in England's theatrical cap. Calvert springs from an excellent histrionic stock, the name of his father, Charles Calvert, being associated with some of the most remarkable Shakespearean productions ever made in this country. Only enough, young Louis did not follow in the footsteps of his father, being looked upon as the scapegrace of the family, he was sent to sea, until eventually his inherent love for the theatre asserted itself, and he returned to his native land, at once on his own account. As an actor, too, he has won for himself considerable fame, his impersonation of the being, for instance, quite masterly. But somehow luck seems always to have failed him at the critical moment. Happily his opportunity has come at last and I am sure he will not be mistaken if he does not prove to be exactly the right man in the right place at the New Theatre.

"COL SMITH" IS TOO THIN.
I am afraid George Alexander's new comedy "Colonel Smith" of which A. E. W. Mason, the popular novelist, is the author will not carry him very far. The story is terribly thin for a theatre of the proportions of the St. James'. Nor is it remarkable for originality. On the other hand, the part of the Colonel fits Alexander like a glove. True it calls for no display of emotional forces; it is just a quietly humorous sketch of a middle-aged delivery man yet has rarely been seen Alexander to greater advantage. The role of the heroine is hardly worthy of the talents of Irene Vanbrugh. She does what she can with it, but after all, even the cleverest actress cannot be expected to make bricks without straw. I am rather inclined to think that something fresh will be wanted for the St. James' before the season is very much older.

BILLIE BURKE COMING.
We are looking forward with no little eagerness to the arrival of Billie Burke next week. She opens at the Haymarket, where Hubert Henry Davis' latest comedy, "Boris," has failed to make good, on Tuesday. May 11, in "Love Watches" which appears to have done so well on your side of the Atlantic. I learn that Adeline Genee also will soon be with us, but whether she will be seen publicly before her return to America in the fall remains an open question. Tree is very anxious to have his Majesty's for a number of afternoon performances which would include her appearance in "The Dryad," together with Bernard Shaw's new play "The Shewing up of Balzac." "Enoquet" at the Empire, too, they want her for a grand operatic ballet which would afford her unusual opportunity to show the exuberance of her wonderful talent. Genee, however, needs a holiday and there are other reasons why she is not particularly



MONROE SALISBURY,

In "The Mills of the Gods," at the Colonial, Next Week.

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